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WHOLE NO. 126.

### Organ Coupler.

THE drawings illustrate an improvement in organ couplers, Figure 1 being an elevation, Fig. 2 a plan, and Fig. 3 a vertical section on line *a a* of Fig. 2.

The invention consists, in combination with other elements, of a coupler whereby, when playing, say, three notes with one hand only, the octave of the lowest note shall be coupled—that is to say, the octaves of the two higher notes shall be uncoupled—the object of the invention being to prevent disagreeably "thickening" the harmony by the multiplication of sounding octaves.

A are the keys of the manual, bearing on the inclined end of a coupler-lever, B, rocking between fulcrums *a a* to lift the opposite end of the lever by the depression of the key, and which end operates the escapement to open the valve of the note to be sounded by lifting the connecting-bar C, arranged in the ordinary manner. The escapement is composed of a series of flat levers, D, of the form of an inverted T, placed laterally apart, one end fulcrumed to brackets F, corresponding in number to the number of levers, which levers have a vertical movement, the free end being lifted by the free end of lever B.

G are fixed brackets, each supporting a lever, H, pivotally connected at the ends, this lever having a free end which is bent or formed at right angle to have contact with the vertical arm of levers D, the levers H being kept by a spring, I, in position to yield to the action of lever D when raised by the lever B. The levers H have each a projection, J, which bears against the edge of the preceding lever, whereby a continuous section or series of levers will be simultaneously moved, the portion or section of the same below the lever moved remaining stationary. By this invention, when the "octave-coupler" (coupling down) stop is drawn, the lowest key pressed in the bass releases from the operation of the coupler any key that may be under pressure higher up toward the middle C, thus making the octave of the lowest key under pressure the real fundamental note sounded. By reversing the coupling lever and mechanism to couple up, similar results are obtained in the treble, where, by the use of this invention, only the top note under pressure, whatever it may be, would sound its octave above.

The levers D support pitmen K, one end bent to a double-crank form to connect loosely with the levers D laterally, and which pitmen pass freely through a hole in the levers H. L are the spiral springs connecting with the crank of the pitmen K and the outer extremity of the levers D, the contraction of the spring returning the pitman to a vertical position after being thrown to an inclined position by the inward movement of the levers H.

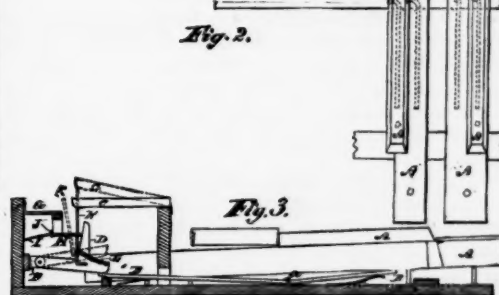
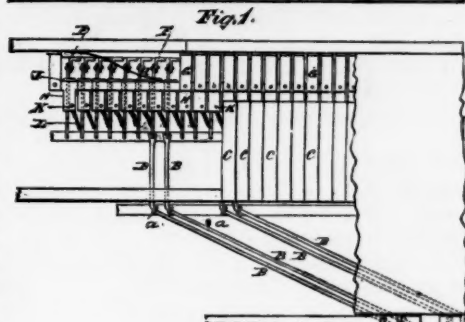
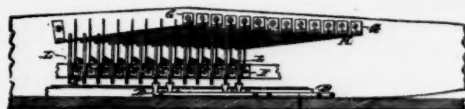
In ordinary cases of coupling, three keys struck with one hand would sound six notes. With the coupler described only four notes would sound. Thus, in playing the common chord of G with the left hand, the thumb depressing G, first line, the fourth finger the octave lower, the octaves of B and D used in the chord would be released and only the octave of the lower G sounded. The couple-lever B and the other levers connect the key A with its valve-bar, and by operation disconnect the valve-bars from operation by their respective levers, so that when the A note is depressed, supposing it to be the lowest note struck, A will sound and also its octave, and all the notes between A and its octave will not be affected by the coupler, thus making the octave of the lowest key the real fundamental note sounded, thereby improving the harmony, which is now impaired by the sound of the intermediate coupled octaves. When too many notes sound harmony is thickened. The strength lies in the octave of the lowest note played with the left hand and the octave of the highest note of the right hand.

In an organ without a coupler the foot-pedal is used to sound the one note which is sounded with the finger, and in organs with couplers, each note, roughly speaking, is coupled to its own octave, and thereby too many notes sound. In the coupler described, if more than one key is depressed with one hand, only one coupled note is sounded, and that

one the lowest played with the left hand or the highest with the right hand.

The operation is as follows: Referring to the bass of the manual, the lowest key being depressed, its lever B will lift its lever D and pitman K vertically, the pitman thereby opening its valve-bar C, and at the same time the lever D will move inwardly all the levers, H, above it, thereby inclining the pitmen free from the ends of the bars, C. The springs L assist to bring the pitmen vertically under the bars C when the pressure on the lowest key struck is released.

It is obvious that, after the ends of the pitmen have been carried clear of the ends of the bars C by the combined



ORGAN COUPLER.

inward movement of levers H, depression of any of the keys above the lowest one struck will produce no movement of the bars C, and therefore the notes will not be sounded. This describes the device as applied to the bass; but by reversing the levers B it can be applied likewise to the treble. This escapement can be used under the front, also on the top, as well as at the back of the keys, with the same effect as represented in the drawings. In the upper octave of the bass register in which middle C is the top note, any key or collection of keys put down, the lowest key alone takes its octave key below and releases all of the others. In reversing the levers and mechanism an opposite result would be obtained—the top or treble key would take its octave above and let off all the others.

—A pianist named Friedham recently gave a concert in the Salle Erard, Paris. He is an accomplished virtuoso, and plays with great vigor and brilliancy. Quite a peculiar programme was presented. Only three composers figured on it—Wagner, Berlioz and Liszt. He played, by the former composer, the overture to the "Flying Dutchman" and the "Funeral Music" from "Siegfried." Berlioz was represented by the "Pilgrim's March" from the "Harold" symphony, and Liszt by many works, among them a fantasia on "Lucretia Borgia," the symphonic pieces "Saint François d'Assise" and "Saint François de Paule," and a "Hungarian Rhapsodie" and "Chromatic Galop." The recital was highly interesting.

### Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands].

....A young English organist, Master J. F. Brewer, has recently concluded a series of twelve organ recitals in London. Among the performances, the following works were included: All Mendelssohn's organ works; Handel's twelve Concertos (arranged by Best); twenty Fugues of Bach; sixteen Operatic Overtures; Mozart's Fantasia in F minor; Theile's Fantasia Cromatica; pieces by Best, Smart, Widor, Guilmant, and Sonatas by Merkel and Rheinberger. He is a pupil of a Mr. Swaby, and bids fair to achieve a great reputation as an organ virtuoso.

....On Mr. Best's first appearance in the Liverpool Town Hall after his recent sojourn on the Continent for the benefit of his health, he performed the two following programmes:

| AFTERNOON.   |                  |
|--|------------------|
| Organ Sonata in C sharp minor.....                           | Edoardo Perelli. |
| Allegro moderato—Adagio—Alla Corale—Fuga.                    | Widor.           |
| Allegro Cantabile from the Fifth Organ Symphony.....         | Handel.          |
| Selection from the Water Music.....                          | Handel.          |
| Andante Maestoso—Minuetto—Allegro—Allegretto giocoso—Finale. | Alkan.           |
| Prelude Religieux.....                                       | Flotow.          |
| Overture, "L'Ombra".....                                     | Flotow.          |
| EVENING.   |                  |
| Overture, "Si j'étais roi".....                              | Adolphe Adam.    |
| "Adoremus" Mélopie Religieuse.....                           | Widor.           |
| Minuet and Fugue from the Oboe Concertos.....                | Handel.          |
| Siciliana and Tema con Variazioni.....                       | Weber.           |
| Festival March.....  | Lachner.         |

The Perelli sonata is a very fine work, and, this being its first performance at these recitals, it was listened to with great interest.

....This guiding rule, which ought always to be present to the mind of a clergyman, should also be held in mind by all good musician's who would help in the Church's object, and not employ the sacred building merely as a place wherein all kinds of sounds that tickle the ear can be heard. The question as to what style of music belongs to the Church is no more worthy of attention than to ask whether a clergyman is at liberty to declaim, to show emotion and to emphasize declamation by gestures. All kinds of music are suitable for sacred use that do not raise secular associations, such as a waltz or a gay Sicilian dance tune. A *Largo*, an *Adagio*, a *Grave*, an *Andante*, *Allegro*, a fugal or non-fugal composition can all be performed in the Church, but should one and all be of a staid and dignified character throughout, elevated and sober, and of such a nature that any preacher of note could say, "This splendid music is a fitting introduction to my discourse," or, "coming after my sermon it has awakened the people to a sense of its import;" or again, as sometimes might be well said, "After such singing my lips had better be closed, and the people left to their own dumb worship."—*Thisist*.

....To show the importance of the 16 ft. organ pipe in the orchestra, Wagner used an octave of bourdon pipes when the "Niebelungen Ring" was first produced at Bayreuth. They were especially effective on the long pedal-point which opens the prelude to "Rheingold." Sir Robert Stewart, of Dublin University, writing to the *Musical Standard*, ancient the recent performances of Wagner's works in London, pens the following sentence: "For example, in the long E flat tonic pedal with which 'Rheingold' begins, we all remarked the want of the octave of soft organ bourdon pipes in E flat which we had at Bayreuth, of which the employment supplies an additional proof of Wagner's skill in resource." In this estimation of the value of organ pipes for use in the orchestra in special passages or pieces all musicians will agree. No number of double basses and violoncellos can ever supply the steady, persistent pervading tone of an organ pipe, for every time the bow is reversed there is an unavoidable break in the tone, a break which becomes more and more perceptible the longer the note has to be sustained. The same defect to a still greater degree occurs in a long holding note when the woodwind and brass instruments are called upon to give it, for every time the player takes breath a very perceptible break



occurs in the tone. So it seems that an octave of bourdon pipes might well become a permanent feature of the orchestra.

...The German school of organ playing seems to have the pre-eminence in all matters of technique and pure science, yet it would be unwise to claim for it, as some do, that it is the Alpha and Omega of all true organ playing. To prove the truth of the above assertion one need only compare the modern organ of France, England and this country to those existing in Germany, when it must be readily admitted, as a writer has averred, that the instrument is in advance of the school. To this statement we are bound to subscribe, seeing that the compositions written for the organs of to-day are entirely different in scope and expression to those written a century ago. Nevertheless, the real groundwork of every true organist's execution is obtained by the practice and study of great Bach's compositions, for in them are found the fundamental difficulties pertaining specially to the instrument. Let us, therefore, give both the German and modern schools of composition and playing its due credit, as a knowledge of both are necessary to every "organist-musician."

## The Artistic World.

### AT HOME.

- Catherine Lewis will be in England during the summer.
- The violoncellist Wilhelm Müller has gone to reside in Boston.
- Mattia Bina has gone to Europe, and will return in September.
- A new vocal teacher has arrived in Buffalo, named Emilio Belari.
- Gloucester, Mass., is to have the presence of the religious prima donna, Emma Abbott.
- Imogene Brown is in Buffalo, and appeared in a concert last week. She was very warmly received.
- Mr. Lindau, a singer residing in Cincinnati, is said to possess a good voice and excellent method.
- J. S. Cox, a fine flute player, living in Philadelphia, has joined the Haverly orchestra under Mark Hassler.
- Anna Bishop has decided not to retire yet from professional life. It may be some time before she does.
- William Courtney, during his summer stay in Buffalo, will sing in the Delaware Methodist Episcopal Church.
- Henrietta Markstein, the pianist, is now playing the piano at Koster and Bial's. She is meeting with a favorable reception.
- Mr. Brand is an excellent violoncellist, living in Cincinnati. His reputation never weakens even by continued performance.
- Julia Rivé-King was recently in Portland, Oregon. Her trip, so far, seems to have been successful in an artistic and financial sense.
- Michael Banner, the well known young violinist, has gone to study with Herr Joachim. Two or three years he will probably be absent.
- Cleophas Schreiner, who has directed the orchestra and band at Long Beach the past two or three summer seasons, commenced his concerts last week at the same place.
- W. H. Clark made a hit in the recent Chicago performance of Mr. Pratt's "Zenobia." He sang the part of Longinus, the high priest, his bass voice telling out very effectively.
- Lillian Russell has had her quarrel with certain managers, like greater singers, and now she feels supremely happy. Altogether, however, she has had a good success in the opera of "Patience."
- Herr Candidus seems to have disgusted several Philadelphians by his breaking a contract to sing in the City of Brotherly Love. He will be sued both in this country and Germany for his breach of faith.
- J. Duréje, the well known pianist and composer, has recently compiled a nice circular, or rather small pamphlet, entitled "How to Learn to Play the Pianoforte." It is interesting and is well expressed. The list of his compositions shows his varied talent for writing popular pieces.

### ABROAD.

- Verdi is making a lengthened stay in Paris.
- Gomez, the composer, has gone to Brazil from Italy.
- Signor Boccabadati has been nominated professor of singing by the Rossini Conservatoire at Pesaro.
- Franz Abt is about to go to live in Wiesbaden. He is going to resign the conductorship of the Ducal Theatre of Brunswick, which he has held for thirty years.
- Camille Saint-Saëns has been appointed Knight of the Leopold Order by the King of Belgium. The King of Spain has bestowed the Isabella Order on the Norwegian composer Ole Olsen.
- "Carmen" was recently represented at the Royal Italian Opera, London, Pauline Lucca appearing in the title-role. Her rendering of this part, from both the dramatic and vocal points of sight, is said to rank as one of the highest merit. It is questionable whether the Italian stage can show any finer specimen of histrionic power than Mme. Lucca's acting

in the scene of *Carmen's* rejection of José. Her *Selika* in "L'Africaine" has also been highly extolled.

- The eminent Spanish tenor, Gayarre, is singing in Valladolid.
- De Reszke recently sang in several operatic representations in Barcelona.
- The tenor Nandin has been singing in "Lucia" at the Minerva Theatre, Udine.
- E. Marchiò, of Scandiano (Emilia), has just completed a new opera entitled "Catilina."
- E. Palermi has been ordered to write a libretto for Signor Fornari, the composer. The title is "Salambo."
- Herr Betz continues to delight Londoners by his fine singing. His voice is fine and his style most impressive.
- Mlle. Harkness has been playing the violin in Paris with much success. She took the first prize at the Conservatory.
- Teresina Tua, the remarkable young violiniste, is said to have completed her fifteenth year on the 22d of last month.
- It is not yet definitely known whether Signor Platania will accept the position of Chapelmaster at Milan Cathedral.
- The tenor Scovello went from Udine to London, and will appear in several concerts. Thus far he has had a good success.
- M. Mazalbert recently sang in Paris in Haydn's "Seasons." He displayed a high degree of finish and much expression.
- The renowned baritone, St. Athos, has been re-engaged for the coming season at the San Carlo Theatre, Naples. He is now in Genoa.
- The pianist, Karl Heymann, has been playing with much success in Russia. He was presented with a silver laurel crown in Riga.
- Mlle. Galitzin, a charming violoncellist, recently appeared in Paris, and gained a good success by her performance of a pretty serenade of Nidor.
- Miss Nordica (alias Norton) seems to have made a friend of Vancorbeil, the Parisian impresario. She will likely appear in the part of *Ophelia* soon.
- A tenor named Durot recently appeared in Paris, and is said to have great talent, enough to become a second Masini. He is a pupil of Muzio.
- M. Nidor, the well-known organist and composer, is the conductor of the Concordia Society, Paris, which he has brought to a high degree of perfection.
- Patti (Adelina) sang in "L'Etoile du Nord" on her first appearance in London, at the Covent Garden Theatre. *Caterina* is one of her best impersonations.
- Tamberlik's Opera Company recently gave six representations in Leon. In September, the eminent tenor will inaugurate the new theatre at Vigo, Spain.
- Sivori, the violinist, played his Prelude from "I Lombardi" at the last famous dinner of the Polenta, recently held in Paris. He was enthusiastically applauded.
- After a brilliant tour in Holland, Germany, Austria, and Russia, the youthful, violinist Maurice Dengremont has returned to Paris, where he purposes giving some concerts.
- Maria Prasini, who was recently in New York with the Strakosch troupe, is now in Paris. She is said to have had offers for a tour in America, but nothing definite is yet settled.
- A young Belgian violinist, Mr. Steveniers, after a competition in which nine candidates took part, was elected professor of the violin in the new municipal music school of Nancy.
- The bust of Dietsch, who was successively chapelmaster of St. Eustache and the Madelaine, Paris, was recently inaugurated in Dijon. He was a pupil of the celebrated Choron.
- Franz Rummel played Henselt's concerto at a recent Crystal Palace concert, and is reported to have obtained a good success. He also performed some smaller compositions at the same concert.
- Fräulein Schefsky recently undertook the part of *Ortrud* in "Lohengrin," in London, and gave the music with remarkable intelligence and breadth, so much so that her re-engagement is almost certain.
- Mme. Norman-Néruda, the eminent violiniste, played most exquisitely a ballad in G minor, by F. Néruda, at one of Charles Hallé's chamber concerts. She was received with the greatest enthusiasm.
- Adelina Patti recently appeared at Covent Garden in Gounod's "Romeo and Juliet." As *Juliet* she displayed a wonderful truthfulness of conception, and her perfect singing was made with old-time enthusiasm.
- Fräulein Malten has obtained success in London as *Leonore* in Beethoven's "Fidelio." One critic says of her *Elsa* in "Lohengrin," that if her conception of the character be not so refined or subtle as in other instances, she certainly achieved a decisive success, and sang admirably.
- Her Majesty the Queen received an autograph letter from the aged Emperor of Germany, recommending to Her Majesty's favorable notice Herr Gura, of the Franke-Pollini opera troupe. Herr Gura was consequently, as a matter of course, at once "commanded" to sing at the first state con-

cert "Wotan's Parting," and the slumber scene from "Die Walküre."

—A young maestro, Antonio Rupinck, pupil of Giuseppe Rota, of Trieste, recently appeared in Milan, but had not been there long before he was engaged to fill the post of director of the orchestra for the approaching opera season at the Rovigo Theatre.

## Operatic, Choral, Orchestral, &c.

### HOME.

- A week or so ago a new opera house was opened at Salt Lake City.
- Philadelphia is promised a music festival in 1884. It is hoped to make it a great success.
- At the Rink, Chicago, the Philadelphia Church Choir Company are performing to very good houses.
- The H. B. Mahn Comic Opera Company are giving a summer season in Baum's Pavilion, Chicago.
- An opera comique company will be in the field next season, at the head of which will be Ida Muller.
- The "International Brass Band Contests," which were to have taken place a week or so ago, were postponed for lack of patronage.
- A new American opera called the "Lightkeeper's Daughter" was recently represented in Boston. It had but small success.

### FOREIGN.

- Donizetti's "Il Duca d'Alba" has found favor at Naples.
- Glasgow has contrived to establish an amateur comic opera company.
- Bucalossi's opera "Pom" is likely to be produced in London at an early date.
- A notable Festival of Church Music has been given at St. Barnabas, Florence.
- A new Spanish opera was lately heard in Madrid, entitled "Los Pajes de la Duquesa."
- A new opera by Banchedi, with the title "Cesira d'Aragona," has been produced.
- Antoine de Kontski's grand military symphony, "The Soldier's Dream," has been heard in Paris for the second time.
- Boito's "Mefistofele" has met with success at the Vienna Opera House. Every performance seems to augment its popularity.
- A new opera is being written by Carlini for Signora Nevada (Miss Wixom). This prima donna has been engaged by Mr. Gye for Covent Garden.
- "Il Maldicente" is the title of a new opera bouffe by G. Pascucci, which has to be represented this month in the Theatre of the Industries, at Grossets.
- At the Salvini Theatre, Florence, was recently represented with some success a new semi-serious opera, entitled "Aurelia," the composition of Graziani-Walter.
- A comic opera, by Herr Hagen, bearing the lengthy title, "Two composers; or, a Pastoral in Versailles," has given satisfaction to the musical world in Hamburg.
- A musical curiosity that will be much talked of, probably, is to be published shortly, it is said, by the Paris *Figaro*. It is a short composition by the late Prince Imperial, and dedicated to M. Ramond.
- A new operetta, entitled "All Hallow's Eve," was recently performed at the Wimbledon Drill Hall, near London, in aid of the funds of a local charity. Both the libretto and the music are from the pen of Imbert-Terry.
- A new opera, composed by Mr. Bucalossi, was produced on June 3 at the Avenue Theatre, London. It has a good story, cleverly worked out by Harry Paulton; and the skillful setting, while always bearing on the dramatic situation, is full of melody.
- At a recent meeting of the London Musical Association Dr. H. Hiles read a paper entitled, "From Rhythmic Pulsation to Classical Outline," after which, Föhr's new apparatus for writing down, by chemico-electricity, any music played on the pianoforte, &c., was exhibited, and T. Southgate gave an explanation of the instrument.
- A recent issue of the London *Figaro* says: "The wholesale secessions and dismissals from the Carl Rosa troupe almost necessarily imply the formation of another English opera troupe, which it is reported is now being organized for the representation of the old standard English works, many of which have not been given since the Pyne and Harrison days. The following artists are mentioned in connection with the rumored new troupe, and some of them have, it is said, actually been offered engagements: Mesdames Rose



Hersé and Blanche Cole, Misses Julia Gaylord and Yorke, Messrs. Packard, Maas, Sauvage, Richard Temple, and Lyall.

T. Dubois has written an opera called "Aben Hamet," the three first acts of which were heard lately in Paris.

Mr. Reeves has in the press a second edition of Broadhouse's "Violins, Old and New," which will soon be issued.

Richard Wagner is reported to have completed his new work. It is named "Die Siger." The subject is said to have been taken from old Brahmic legends.

Fürstner, the Berlin publisher, has just issued "The Birthday Tree," a new work by Liszt, in two editions, for piano solo and duet. The work is made up of twelve pieces.

The Alcazar of Brussels was recently sold to the Russian Countess Olga Léant, who already owns the Bordeaux Variety Theatre. The new proprietress will substitute for the present café of the theatre a Russian restaurant, served by men and women in their national costumes.

During the last month, "Francesca von Rimini," the posthumous work of Herman Götz, was played for the first time in the Hanover Royal Theatre. Herr Frank, who partly completed and edited the opera, had rehearsed it with great care, and the result was a complete success.

The impresario Angelo Neumann proposes to rent the National Theatre of Berlin, from October 1, 1882, until May 1, 1883, with the idea of only representing the dramatic works of Wagner. It is said that the four works of the "Nibelungen Ring," "Tristram et Tseult," "Lohengrin," and "Parsifal" (if Wagner's permission can be obtained for the latter work), will form exclusively the repertoire of the new theatre.

The distribution of the rôles in "Parsifal" for the representations at the theatre of Bayreuth is definitely fixed. This distribution has been carefully made, the minor rôles having been doubled and the two chief rôles quadrupled. *Parsifal* will be sung by Jaeger, Vogl, Winkelmann and Gudehus; *Kundry*, by Marianne Brandt, Materna, Malten and Vogl; *Gurnemanz*, by Scaria and Liehr; *Amfortas*, by Riechmann and Fuchs; *Klingsor*, by Hill and Kindermann; while the rôle of *Titirel*

which is confined to a few bars of music) will only have one interpreter—M. Kindermann. The chapelmaster chosen is M. Levi, of the Munich Opera House, who is also a superior orchestral conductor, and who will be assisted by his usual co-worker, M. Fischer.

Some week or two ago there was executed at Gand, by the Royal Society of Melomanes, a charming little work entitled "Tony and Nicolette." The music is by F. Van Herzele, the libretto by Van Goethem. The interpreters were Mlle. Mees, of the Brussels Conservatory, and M. Anthéunis, baritone of the Flemish Theatre, of Gand. The composer, who is not unknown in the musical world, was extended a warm reception.

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Andersen, Joachim.—Op. 2. Hungarian Fantaisie.....1.50  
Caribaldi, C.—Fantaisie de Salon sur Guarany de Gomez.....1.14

A cable dispatch from Berlin announces the death of Joachim Raff, director of the Frankfort Conservatory of Music. Raff was a native of Lachen, Switzerland, where he was born June 27, 1822, so that he lacked only one day of being 60 years old. Scientific and literary studies engaged his attention as much during the early years of his life as did music, but in 1844 the successful publication of a number of light compositions for the pianoforte induced him to abandon his proposed life as a school teacher, and adopt the profession of music. Owing to the success of his compositions, Mendelssohn invited him to become his pupil, but before plans arranged could be carried out Mendelssohn died. Removing to Weimar he was encouraged by Liszt, and under his patronage wrote the opera of "König Alfred," which met with no very decided success, although it is still occasionally performed. Two other operas from his pen were little better than absolute failures. Hans von Bülow and Schumann helped to bring Raff before the musical world, and he published over 200 compositions, mainly for the pianoforte, besides writing voluminously on musical topics. Of his symphonies "Leonore" and "Im Walde" are the best known, the former being so frequently performed in this country as to entitle it to be classed among the popular music of the day, in the best meaning of the much-abused term "popular."

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## Notes and Actions.

....C. Fischer (of J. & C. Fischer) and wife are at present in Paris.

....Charlton Strathy, Rochester, N. Y., was expected in town on Monday.

....B. Shine, of Shine & Healy, Afton, Iowa, has given a chattel mortgage for \$88.

....Owing to the strike, most of the piano manufacturers have not made shipments since June 17.

....Robert Cable, Jr.'s case factory is in good running order, and it is said to be well patronized.

....C. Kurtzmann, Buffalo, has appointed Maxter & Bahnsen, St. Louis, as his agents for that city.

....Daniel J. Mahady, organ manufacturer, Cambridgeport, Mass., has given a chattel mortgage for \$150.

....Mr. Bowen, of Angel & Bowen, dealers in music and jewelry, has given a realty mortgage for \$700.

....P. A. Starck, dealer in musical goods, Kingston Mines, Ill., has given a bill of sale for \$1,000.

....J. P. Hale did not visit the city last week. It is said that he is enjoying the country in excellent style.

....It is said that a number of piano manufacturers will close their establishments during all of next week.

....Theo. Pfafflin, Indianapolis, who was in town last week securing instruments, left on Saturday evening for home.

....Several piano manufacturers have been unable to ship instruments according to contract, because of the strikes.

....Wood T. Ogden, Middletown, N. Y., who was in this city the greater part of last week, and who placed considerable orders, left for home on Friday.

....Weser Brothers report business as excellent. They received a large number of orders last week and expect to establish several agencies in a short time.

....J. Tannenbaum, Montgomery, Ala., has been in the city this week. He is securing some excellent instruments, and handles Lindeman & Son's pianos extensively.

....B. N. Smith was in Boston all of last week combining business and pleasure. It is said that he did the "Hub" in magnificent style, and secured a large number of orders.

....Wm. Archibald, Fredonia, N. Y., arrived in this city on Monday to secure pianos. He handles the Steinway largely, and has recently taken the agency for James & Holstrom's.

....F. J. Schwankowsky & Co., successors to Adam Couse, Detroit, Mich., report an extensive wholesale and retail trade in organs and pianos. They handle the Sohmer & Co. and Lindeman & Son's pianos very successfully.

....Mr. Shattinger is now occupying the floor above his music store at 10 South Fifth street, St. Louis, as a piano room. This enlargement was made necessary by his increasing trade. The room is comfortable and well lighted.

....Decker Brothers are building an addition to their factory in Thirty-fifth street. They have also secured a plot consisting of two lots on Thirty-fifth street and three on Thirty-fourth street, between Tenth and Eleventh avenues, to be used as a lumber yard.

....Frank Deniger, lately in the employment of D. Krakauer, has embarked in the manufacture of piano cases in One Hundred and Sixty-fifth street. It is to be hoped that his fate will not be similar to that of others who have risen and fallen since the Diekmann fire.

....The piano makers have great hopes for the fall trade, and, consequently, houses are manufacturing largely. The expectations are based on the fact that owing to the promise of the crops, food will be cheaper, money plenty, and the desire to invest greater than for some time past.

....The new scales of pianos which Cable & Sons have for some time in course of preparation will soon be ready. They are said to be very fine instruments, and, it is said, will, when finished, be a surprise to the music fraternity. The firm claims that it has now facilities to turn out an instrument equal to that produced by any other house.

....A reporter for THE COURIER lately visited Fort Wayne, Ind., and during his stay paid a visit to the Fort Wayne Organ Company's factory, situated on the outskirts of the city. There he met R. F. Keith, the superintendent of the factory and general manager of the business. Mr. Keith showed THE COURIER representative through the factory, where everything was in order and running to its fullest capacity. "Our greatest trouble," said Mr. Keith, "is that we haven't room enough. We shipped over two hundred last month, and still could not keep up with our orders. We shall need another factory if things keep on another year as they have the past."

....Last week a COURIER reporter called upon J. T. Wamelink, at Cleveland, Ohio. Mr. Wamelink is agent for the Henry F. Miller piano, which he makes his leading instrument, and is pushing with great success. He is very loud in his praises of the Miller concert grand, and says that he has done better with it than with any other instrument he ever kept. Mr. Wamelink is one of the best musicians in Cleveland, where he has lived for sixteen years. He is organist of St. John's Cathedral and director of the Cleveland Choir and Opera Society. During the past winter this society has

given a number of operas, and ranks among the first vocal societies of the West.

....H. J. Howe, Dunkirk, N. Y., reports an excellent business in the Sohmer pianos.

....J. H. W. Cadly & Son, Hudson, N. Y., have taken the agency of the Sohmer pianos.

....George Hembach, of George Steck & Co., and daughter, will go to the Catskills on Saturday.

....Any house in want of a first-class piano and organ salesman should apply to E. H. McEwen, 9 West Fourteenth street.

....Jacob Estey, the senior member of the Estey Organ Company, was in town last week, and transacted considerable business.

....A. Billings, of Billings & Co., visited Saratoga and several cities along the Hudson last week. He combined business with pleasure.

....Henry Lindeman, of Lindeman & Sons, will leave on July 1 to visit his brothers in Cincinnati. He expects to spend a week in that city and to "do it" extensively.

....E. H. McEwen, manager of the New York branch office of the Sterling Organ Company, last week made a flying trip through the Eastern States in the interest of the firm.

....G. Reichmann, business manager for Sohmer & Co., while on a trip to Northern New York last week appointed H. L. Greywack, Troy, N. Y., as the firm's agent for that place and vicinity.

....Mr. Knight, of Knight Brothers & Waterbury, Denver, Col., arrived in this city on Monday morning. He intends to remain for some time, and will during his stay combine business with pleasure.

....G. W. Lyon, of Lyon & Healy, who has been East for some weeks, left this city yesterday for home. Besides the large amount of business transacted in New York, he visited Ditson & Co., Boston, for whom he is Northwestern agent.

....The Sterling Organ Company has just issued a new illustrated catalogue. Its engravings represent nine styles of organs manufactured by the firm, the different parts in which are well brought out. The letter-press looks neat and contains much desirable information. A list of prices accompanies each illustration. The cover is printed in colors.

....Charles Fahr, the handsome, genial and popular book-keeper for Sohmer & Co., returned on Saturday per steamship Neckar from Germany, where he has been for some months on a visit to his parents. Mr. Fahr looks bronzed and healthy after his trip, which he says was most enjoyable. Since his departure from this city he has increased fourteen pounds in weight, which he attributes to the quantity of pure Rhine wine which he imbibed at his father's vineyards.

....Horace Waters & Co. have leased and fitted up in elaborate style a large building at Broome and East streets, this city, for a piano factory. Their facilities will be greatly increased by this addition. They will not only turn out square and upright pianos, but will manufacture everything pertaining to them, as cases, keys, &c. The case department occupies the entire second floor, and is complete in all of its appointments, and every available space thereon is occupied either by workmen or material in the process of manufacture. On the fourth floor the varnishing, polishing, finishing and regulating are done. The other parts of the building, besides that set apart as a key factory, are used for storing purposes. The large yard adjoining is full of lumber suitable for manufacturing purposes. The pianos produced in this new factory are claimed to be excellent instruments, the cases being wholly of rosewood, and the keys of ivory. Strauch Brothers' actions are solely used. The capacity of the factory is said to be from fifteen or twenty pianos per week. As the building is situated on the water front, near the Grand street ferry, the immense signs bearing "Horace Waters & Co., Pianos," can be seen for a long distance, either up or down the river.

....Among the visiting members of the trade to the city during the past week were Theo. Pfafflin, Indianapolis; Wood T. Ogden, Middletown, N. Y.; Frederick Bernhardt, St. Mary's, Pa.; C. J. Powell, of L. B. Powell & Co., Scranton, Pa.; J. H. Thomas, Catskill, N. Y.; J. Tannenbaum, Montgomery, Ala.; A. H. Chappell, New London, Conn.; Wm. Archibald, Fredonia, N. Y.; W. H. Williamson, Philadelphia; Mr. Knight, of Knight Brothers & Waterbury, Denver, Col.; Jacob Estey, of the Estey Organ Company, Brattleboro, Vt.; J. E. Divers, Newton, N. Y.; Thos. H. Saxton, Port Jefferson, N. Y.; F. Battery, Norwalk, Conn.; John Pike, Philadelphia; John Brinton, Lakeville, Conn.; H. Hendricks, Kingston, N. Y.; J. Hough, Paterson.

....E. P. Carpenter, organ and organ-action manufacturer, Worcester, Mass., claims to have the largest organ-action factory in the world. The factory building is four stories high, and has a frontage of 90 feet, a depth of 228 feet, an average width of 66 feet, a surface on the ground floor of 15,000 square feet, and a total floor surface (not including dry houses and loft) of upward of 60,000 square feet. The Carpenter organ-actions include more than 100 varieties; and the organs are made for all purposes—churches, schools, halls, families, children, &c. In these organs are many inventions of which the patents are held exclusively by this firm. The reeds, the cases, and all materials used, are guaranteed to be of the best grade, and it is said that reliance may always be placed on his organs.

## Briefs and Semi-Briefs.

....The Standard Theatre closed for the season on last Saturday night.

....There was a concert on last Sunday evening at the Schuetzen Park, Union Hill, N. J.

....The Brooklyn Amateur Opera Association performed last week the "Pirates of Penzance" at the Opera House in Flushing, L. I.

....The Hungarian Gypsy Band, Henrietta Markstein and Marie Celine, a French chanteuse, are the musical attractions at Koster & Bial's Concert Hall.

....The Norcross Opera Comique Company, with Fay Templeton, supported by the Germania Theatre caste, appeared in the "Mascot" at the Windsor Theatre, Monday, June 26. Incidental to the opera a ballet was introduced, and a chorus of fifty voices.

....The first concert of the season was given on the Mall in Central Park on last Saturday afternoon, by Dodsworth's band. They will be continued weekly, Cappa's band alternating; but should any Saturday be wet, the concert will take place the following Wednesday.

....The Carreño Concert Company was at Titusville, Pa., on Monday evening, June 19, and met with an enthusiastic reception, the amusement lovers of that city having been hungering for a first-class entertainment since the burning of the Opera House last April.

....At the Alcazar on Sunday evening, a concert was given in which Edouard Remenyi, the violinist; L. G. Gottschalk, baritone; Miss Fanny Wentworth, pianist, and Signor Novelli's orchestra of fifty musicians took part. "Patience," a new ballet entitled "Sylvia" and a new operetta are in preparation.

....The last performance of the "Mascotte" was given at the Germania Theatre on last Saturday evening. The opera for this occasion was presented with a different cast in each of the three acts. The services of Dora Wiley, Fay Templeton, Louise Brosi, Pauline Hall, Alice Vane, Maggie Duggan and Annie Gunter, also of W. T. Carleton, Henry McCreery and Henry Molton were called into requisition.

....At the Bijou Theatre on Monday evening last "Patience" was presented with a very excellent cast. John Howson was the *Bunthorne*; Digby Bell, *Grosvenor*; Charles Dungan, the *Colonel*; Alonzo Hatch, the *Duke*; while the part of *Patience* was assumed by Lilly Post, *Lady Jane* by Laura Joyce, *Lady Angela* by Janet Edmonson, *Lady Ella* by Emma Guthrie and *Lady Saphir* by Victoria Reynolds. The chorus was the same as before.

....On June 11, the delegates from the musical societies of Kansas, Nebraska, Western Missouri and Iowa, met at St. Joseph, Mo., to make arrangements for the great Sängerfest of the Missouri Valley, which meets in the spring of 1883. There were delegates from Council Bluffs, Ia.; Omaha, Lincoln and Plattsmouth, Neb.; Maryville and Leavenworth, Kan., and Kansas City, Mo. After the regular business had been transacted, the visitors were taken in charge by the St. Joseph Männerchor Society, and were royally entertained.

....An entertainment for the benefit of the "Poor Children's Excursion Fund," in Mechanics' Hall, Worcester, June 22, was well attended, and netted a handsome sum for its worthy object. The musical attractions were solos by W. H. Stanley and Gertrude Franklin, and the prison scene in "Trovaatore," with stage effects, costumes, &c., assisted by a chorus selected from the Worcester Opera Club. Emma Dearborn, the local soprano, announced to sing *Leonora*, was confined to her room by an attack of nervous prostration and unable to appear; but the management, with no little trouble, succeeded in obtaining Miss Franklin in Miss Dearborn's place. The drama was represented by a farce, in which the veteran Wilkinsons portrayed the leading parts in their usual vivacious style. Much credit is due Mr. Louis Friendly and Mr. Charles Wilkinson, joint managers, for the interest displayed in the good work.

....Preparations for the twenty-fifth annual festival at Worcester, Mass., by the Worcester County Musical Association, September 25 to 29 inclusive, are being pushed forward with unusual vigor. Nearly double the regular number of rehearsals have been held during the season just closed, and will be continued semi-weekly till September 1. Carl Zerrahn, of course, conducts, and the Germania Orchestra has been engaged for the entire week. E. Remenyi, the violinist, is the only instrumental soloist at present engaged, although negotiations with different eminent pianists are pending. The list of soloists, not yet complete, comprise the following names: Sopranos, E. Aline Osgood, Henrietta Beebe and Mrs. Georg Henschel; contralto, Emily Winant; tenors, Charles R. Adams and Theo. J. Toedt; and basses, Messrs. Henschel, Remmett and Whitney. The works to be produced are Handel's "Jubilate" and "Zadoc the Priest," Berlioz "Damnation of Faust," Bach's "Stronghold Sure," Prayer and Finale, "Lohengrin" and the "Messiah." Beethoven's Ninth Symphony, carefully rehearsed in the early part of the year, will not be sung this year. All indications point to one of the most successful and interesting of the many "weeks of song" which this society has given.

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NEW YORK, THURSDAY, JUNE 29, 1882.

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Southern Office: F. G. HANCOCK, General Manager, corner Broad and Alabama Sts., ATLANTA, GA.

CONSIDERING the season of the year, trade is all that can be expected. Pianoforte and organ manufacturers are quite busy, most firms having a good number of orders on hand for fulfillment. A sign of more than average prosperity is exhibited by firms which devote themselves to the production of specialties in the music trade, such as legs, cases, actions, &c., and when this is so it naturally follows that most piano makers must needs be, as they have to buy the chief parts of their instruments prior to putting them together, and offering them for sale under their own stencil mark. Altogether the present condition of trade can scarcely be murmured at, while the outlook for the fall trade is comparatively bright. It is to be hoped that the present strike of workmen throughout a large extent of territory will not materially affect the music-trade business.

IT seems as if the use of bogus stencils will never be eradicated. It is one of the tricks of the trade and hard to be crushed out. A London firm of auctioneers, Messrs. Oxenham, recently held a sale of miscellaneous furniture in which was included some twenty-seven pianos. The *Musical Opinion* states that lot 215 was a "seven-octave bichord cottage," by "Steinman & Co." "Steinman! Who's Steinman?" exclaims the journal just named. Certainly a very important question, but one not easily answered. What is quite plain, however, is the fact that the great name of Steinway was imitated with due caution. It may readily be inferred that many ignorant purchasers might easily be led to believe that a Steinman piano was no other than a Steinway instrument, for people are very gullible in matters of which they have no knowledge. Law seems powerless to stop the fraud of using false stencils, and yet no methods should be untried to stamp out the evil. Propositions to this effect are as much in order as ever.

IF all that is printed and circulated in foreign journals is accepted by their readers, then must we be looked upon as the most gullible people in the world. The following short notice is taken from a leading London musical paper: "Edward Strauss, brother of the waltz-composing Johann, recently wrote a waltz for the opening of the New York Casino, receiving for it the sum of \$10,000!!" This astonishing statement is enough to make the musicians of this country sick at heart. It was bad enough to have \$5,000 paid to Wagner for composing the "Centennial March," a work that has been universally condemned for its weakness and general lack of character; but to be seriously told that double this amount has been paid to an ordinary composer for a mere waltz is to lead us to inquire whether foreign artists believe us sane or not. In this respect, however, England is not much better than is this country, for Gounod received the commission to write the "March" for the recent royal wedding, and a poor one it turned out to be, according to the best critics.

THAT people want the most for their money is an established fact; it matters not whether in the matter of a loaf of bread or a piano. This has led manufacturers of pianos and organs to extend the compass of instruments, double the number of necessary stops, and do many other things, less for the sake of exhibiting to purchasers quality than quantity. The well-known firm of Erard has at last contrived to make a grand piano having the unheard of compass of *eight octaves*. The leap from seven and three-quarter octaves to eight is one calculated to appall piano virtuosi, who must see in the future not only a sliding stool, but the necessity of being provided with a pair of arms of unnatural length. Eight octaves! What next? It is to be supposed that the bass has been lowered from A to F, add the treble from C to F. What tinkling and what grumbling modern players and listeners will be afflicted with! So much for abnormalism!

THE life of a singer living in England is not altogether free from cares. So many favorite songs and ballads have been prohibited from public performance unless by payment of a royalty, that programmes have to be complied with as much care as law statements, if a suit for damages would be avoided. The ballad by Vincent Wallace, "The Bell Ringer," was recently made the occasion of a trial between Chappell and Boosey. The judge held "that ordinary purchasers of a musical piece did not, by the mere fact of purchasing it, obtain the additional right of using it in every way that the author was entitled to do." In order to see whether this opinion is solid in law, the case will be carried to the appellate court. From this it will be perceived that public performers have now to exercise great caution in their selections, unless they are prepared to pay the amount of royalty demanded by owners of works or their agents. It is hard to be seen what will come of all this discussion of "reservation rights."

WITH regard to open-air concerts in summer, a Paris journal well says that they are the chief recreations of those who remain in the city during the heated term. Military bands have always an enlivening tone, and much enjoyment must naturally result from their interpretation of varied programmes, which sometimes include pieces by Beethoven and other great masters. It is to be regretted that most of our bands are at the seaside during the hot months, and that the poorer classes are debarred from hearing good music and being entertained by it; for not every one can afford to spend the comparatively small sum necessary for a trip to Coney Island and other summer resorts. Instead of one weekly concert on Saturday afternoons in Central Park, there should also be semi-weekly concerts given at the Battery and in the Union Square or Madison Square Park. To do this money is, of course, needed, and here the value of government bands is perceived. It is idle to expect the city to make appropriations for the amusement of its poorer citizens, however much money may be absolutely wasted in other directions.

## MINOR TOPICS.

"GIVE the authors a chance!" Well, they have had their chances since the request was made. In England programmes are beginning to be printed whereon the names of composers and authors appear, and it is only a question of time when the practice will be generally observed there. In this country the same idea may become general in a short time, if only artists, when in sending in their selections, will take the small trouble to name the author of the words as well as the composer of the music. Moreover, a programme would be somewhat more valuable when preserved if issued with both names. The practice, therefore, has everything in its favor and should commend itself to every musician. Of course, all this applies only to vocal music, and, consequently, especially to singers. The words of a piece are often far superior to the music, which, when the case, makes it doubly a duty for the author to be known. Therefore, the request may be repeated, "Give the authors a chance!"

SOME one once suggested that societies for cultivating the musical tastes of people should not hurry too fast, but perform good pieces over and over again, until the people are educated up to them. In this there is a modicum of truth, but there is danger in putting it into practice that sterling novelties may wait in vain for a hearing. The Sacred Harmonic Society, London, is said to have lost much of its prestige and hold upon the public before its recent decease, simply because it repeated, year after year, much the same repertoire. No one can feel surprised that this exerted a weakening influence upon a society even so powerful as the one referred to, inasmuch as it needed the infusion, from time to time, of young and new blood. The masterpieces

must ever remain the backbone of every programme, but unless what is worthy of performance is occasionally permitted a hearing, where is progress to come from? People can be educated by both old and new works, always providing that the new are really meritorious.

ENGLAND is advancing in her ideas with regard to the widening of the sphere of women. Until recently, only domestic occupation for them had the sanction of public opinion, but the world is taking rapid strides, and stiff conservatism is giving place to a needful freedom and breadth of action and occupation. The proposition has been made in the mother country to admit women to the Cambridge examinations for musical degrees on the same conditions as men. And why should this not be? Music is an art so closely allied to woman's nature, and one wherein she has already reaped such high distinctions, that there should be nothing to startle in such a proposition as the above. Nevertheless, it is great step in advance for so conservative a country as is England, and the results to be gained by the new order of things can hardly now be gauged. Women have so far only been good performers; they may now become good composers. Opportunity never fails to develop talent.

It is announced in *Musical Opinion* that a wealthy Australian, W. J. Clarke, has presented to the Royal College of Music the munificent gift of \$15,000 to found a scholarship to be competed for by the natives of the colony of Victoria. That a man of wealth should bestow so much money upon anything connected with music is a matter for congratulation to every one interested in the Divine Art. The only cause for regret is that so few rich men take an interest in music, making donations instead in other directions that are not half so fruitful of good results. Wealthy people are entitled to all the advantages and pleasures which wealth can bestow, but it is sad to see so many squander thousands of dollars on ephemeral things, of which but too soon there remain nothing. An endowed scholarship is a direct means to more extensive and accurate education, than which there is nothing higher. W. J. Clarke's action should be imitated by many who could afford to be equally liberal, if it be in other directions.

## The Violin.

A MODERN EXAMPLE.

THERE is in the violin such a sturdy defiance of the ordinary ravages of time and so strongly marked an individuality, that it excites in the breast of the competent possessor emotions totally different from that of any other instrument, for the violin has almost a personality, and will express any frame of mind you please. There are men that positively love their fiddles, and will not suffer profane hands to even touch their favorites. There is no instrument around which so great interest centres, historical or otherwise, and it is no exaggeration to say, that there are not two, even by the same maker, precisely alike. Violin-making is generally supposed to have reached its acme of perfection some two hundred years back in the past, when men of great practical experience, patient in experiment and cunning of hand, made those masterpieces that in our day have realized such fabulous prices. It is said they had a secret which died with them; but investigation has not proved this, but has tended by negative evidence to show that all the "secret" consisted of was patience over trifles and sound common sense.

It is a great encouragement to those who are striving to act out John Ruskin's noble maxim to do good work "whether they live or die by it," and do not meet with more success than the careless and indolent, to wander back in thought to the old Cremonese makers, and contemplate such men as Stradivarius and Guarnerius at work in aprons at their benches, and with infinite pains shaping their glorious instruments for which they received scarcely six florins, and then to return to modern times when the whole musical world is agog as to who should possess them. It is a triumph of patient merit which all the world over will, sooner or later, rise to its proper level. It is absurd to say that all the good violins were made then, and none since; as successful specimens have been made again and again, imitations and otherwise, which allowing for the important factor of time, have been their equals in workmanship and tone.

Among conscientious modern makers may be enumerated Joseph Guarini, in whose praise Remenyi has said so much. We have been able to make trial of one of these violins through the courtesy of the agent, Mr. Hargreaves, of Booth street, Piccadilly, Manchester, who sent us a specimen under circumstances that showed it was not selected for the purpose. Joseph Guarini is a Genevan descendant of the Italian poet, Guarini (A. D. 1612), but has settled at Germigny in the Voeges, where, in conjunction with Jules Martin, he is engaged in producing these specimens of the violin tribe. The specimen before us is after the Strad flat model, with a bold and well-defined scroll. The tone is remarkable for a violin not a year old, being perfectly pure and free from wolf. The wood is well chosen and the joinery is perfect; in short, these violins are worthy specimens of genuine modern work and will some day most likely be in considerable request.—*Orchestra and Choir.*



## MUSIC AND THE DRAMA IN NEW YORK.

## GLEANINGS OF THE WEEK.

## MUSICAL.

## STANDARD THEATRE.

A company organized by I. M. Norcross gave "Patience" on Monday evening, June 19. In place of Miss Wiley, who had been advertised to appear as *Patience*, Marie Hunter sustained the title-role. Others who had also been announced to take part did not, their places being filled by singers who evidently had not had sufficient opportunity for rehearsal. Thus the performance, as a whole, was unsatisfactory, and would have been poor but for the exertions of Miss Hunter, Miss Orme and Mr. Dungan, and especially John Howson. The latter's general get-up and acting was infinitely amusing, and it was evident that he wished to imitate Oscar Wilde as closely as possible, and his effort was successful, being greatly applauded. The chorus of rapturous maidens was not good, while the orchestra was poor.

## METROPOLITAN ALCAZAR.

At the recent concert given on last Sunday evening, June 25, Edouard Reményi, the noted violinist, appeared. He played twice and received the applause usually accorded him. Another performer, Fanny Wentworth, played some solos on the piano with excellent effect. The baritone singer M. Gottschalk also gave two selections, the "Eri tu," from "Un Ballo in Maschera," and the Toreador's song from "Carmen." In both he was quite successful. The orchestral performances, under the direction of Signor de Novellis, were not above the average. The audience assembled was small, considering the attractions offered.

## DRAMATIC.

## FOURTEENTH STREET THEATRE.

"One of the Finest," a drama (it may be called), was presented on Monday evening, June 19, and served to introduce Gus Williams to a large audience which had assembled to hear the play. He appeared as *Josh Mishler*, a German policeman, and had every opportunity to display his eccentricities, including the rendering of some comic songs. The plot of the drama is not much, albeit some good points are made. Several other characters are amusingly drawn and acted, and altogether the play was well represented. A specially funny character is that of *Mart Devine*, taken by Mr. Gilbert with excellent effect. The play, for a piece of its class, may be called good, and as it is acted throughout, is likely to meet with much success during the present hot season.

## WINDSOR THEATRE.

"The Maid of Arran" was represented on Monday night, the 19th. It is a free adaptation of Black's novel, "A Princess of Thule." A large audience was present, and awarded the play a good reception. The story has been embellished here and there, but without much harm having been done the original. A performer worthy of mention was Miss Hallock, who not only acted quite well, but sang with some effect several songs, most of which were encored. It was the last week of the season.

## TONY PASTOR'S THEATRE.

"The Two Medallions" was given on Monday evening, the 19th, to a fair-sized audience, and although it is said to have met with some degree of success, it is not likely to have a long run here. The company acted quite well and did with the piece all that could be expected.

## NIBLO'S GARDEN.

"Si Slocum" was revived on Monday night, the 19th, by Frank I. Frayne, who astonished as usual by his wonderful rifle shooting. The play is rough but amusing, and is supposed to be enacted in California. The trained dog Jack was applauded vociferously, and this he deserved to be.

An exhibition of Mr. Frayne's surprising skill with the rifle was given on Thursday afternoon to a few invited gentlemen, and, it is not too much to say, without going into the details, that Mr. Frayne's skill in making different shots under circumstances most trying to the nerves, is scarcely to be believed. William Tell would be thought a tyro in comparison. This exhibition alone would draw a crowd.

Behr Brothers & Co. is the youngest piano firm in this city. It was only organized about a year ago, but it has since met with remarkable success. The great popularity of the firm's pianos has exceeded its most sanguine expectations. All of its agents speak of these instruments in the highest terms, and as these men are among the most influential in the trade, their opinions must be an excellent indorsement. In their testimonials they refer to the sterling qualities of the instruments, especially their wonderful tone, fine treble, cylinder top and patented improvements, which include the endwood string bridge and the ingeniously constructed action-frame, the former being remarkable for the excellent treble it produces and the latter for its prevention of the displacement of the action by atmospheric influences. One of the staff of THE COURIER, who examined these instruments, also gives testimony to their excellent worth and rates them very highly. This firm has done much for the music trade by the introduction of these pianos, for which there is, no doubt, an excellent future.

## An Inquiry Answered.

WESTFIELD, June 24, 1882.

To the Editor of the Courier:

WE find in your issue of June 22 an inquiry from Lockport. Among other matters, the party wishes to know what was the position of W. J. Davis, of Buffalo, in Johnson's organ factory. To this we reply that Mr. Davis served a two years' apprenticeship to learn metal pipe-making, and wrought as journeyman a short time after the expiration of his apprenticeship.

Should "Inquirer" wish to learn anything further that we can impart, we shall be willing to respond.

W. A. JOHNSON (of Johnson &amp; Son).

## Hawaiian Notes.

[FROM OUR REGULAR CORRESPONDENT.]

HONOLULU, June 3, 1882.

A VERY fine moonlight concert was given by the band on June 1, with the following programme:

1. Overture, "Bandit Tricks".....Suppe
2. March, "Ulundi".....Trebling
3. Waltz, "Gilded Youth".....Waldtenfel
4. Medley, "Pleasant Memories".....Beyer
5. Selection, "Olivette".....Audran
6. Gavotte, "Our Darling".....Weiss
7. March, "Sweet Sei Sehua".....Berger

The third and fourth free organ recitals by the Cathedral organist have taken place during the past month and attracted large audiences. The next recital will be given on June 6. The Mendelssohn Quintet Club is expected here per steamer on June 5, and arrangements are made for it to give a concert in Music Hall.

W. T.

## Notes from Chicago.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, June 24, 1882.

THE management of the Music Teachers' National Association has changed the date of meeting to July 5, 6 and 7. Several recitals will be given, among them piano recitals by Wm. H. Sherwood and W. C. E. Seeboeck, and organ recitals by H. Clarence Eddy, A. A. Stanley and Geo. E. Whiting. Several solo and quartet selections will also be presented. The closing concerts, two in number, of the Hershey School of Musical Art took place this week, the programmes being entirely presented by pupils, several of whom can fairly be ranked as artists. Harrison M. Wild appeared in the double capacity of organist and pianist, playing Thiele's well known "Variations in A flat," and Beethoven's "C minor concerto," and as an organist it must be acknowledged that he has few equals in the West. His piano technique is remarkable for its smoothness and certainty, and his interpretation gave proof of unusual ability. It is rare that ability upon both instruments is found in so high a degree in the same individual. Alice M. Whitacre sang Proch's "Air and Variations" in a highly creditable manner. She has a light, flexible soprano voice of unusual compass and a very even trill. Eva Leeds played Mendelssohn's "Capriccio Brillante" charmingly. She possesses a beautiful technique, an exquisitely musical touch, and thoroughly enters into the spirit of everything she plays, so that her interpretations are always of remarkable musical worth. Mr. Eddy gave the orchestral accompaniments of both the concerto and capriccio upon the organ in his inimitable manner, reproducing the orchestral coloring with truly remarkable fidelity. May Phoenix sang songs by Franz and Liszt, with fine appreciation. Mabel Wood played "Lutzwow's Wilde Jagd" with an accuracy and appreciation which prove conclusively her ability to become an artist of high rank. Ella Danforth played Chopin's "Scherzo in B flat minor" with great brilliancy and spirit. Both concerts were thoroughly enjoyable and were largely attended.

It is a difficult task to criticise a work like Mr. Pratt's opera, "Zenobia," upon the basis of a merely concert performance, but some points may be mentioned. The work is in four acts, and is written with a view of uniting the melodic features of the Italian school with the harmonic development of the German, owing allegiance to no particular school exclusively. The harmonic treatment is peculiar, and the modulations seem to me in many cases too abrupt and long continued, sometimes bewildering the listener by sudden and repeated transitions from key to key, and by leading into remote keys with too great rapidity cause the hearer to lose for a time all sense of key relationship. To me, this, with all that it implies, is the most serious blemish of the opera. The solo parts are very difficult and would certainly be hard to memorize; thus would militate against the success of the work upon the stage. A most charming combination of melodic and harmonic materials is found in the "Egyptian Slumber Song," in the second act, which won hearty encores both evenings. The orchestration is rich in color, compact, and often powerfully dramatic, with a decided leaning to the Wagner method of scoring, a method in accordance with which I believe the greatest triumphs of the future are destined to be won. The charms of Jewish peddlers impresses me as pretty enough of its kind, but out of place in a work of so serious a character as "Zenobia." And the employment of the same in the overture seems not to be in good taste. The opera was well received at both performances, and will certainly rank as an important achievement in the annals of American musical art. It would give me great pleasure to see it upon the stage, and it is to be hoped some manager may be found to give it a stage setting. It is with

regret that I mention what seem to be the blemishes of this work, and I take pleasure in bearing witness that the opera has a great deal of merit, and is vastly superior to the majority of such works by American writers. It is to be hoped that Mr. Pratt, who is an indefatigable worker, may persevere and by means of the experience already gained, give us in the future the ideal American opera. Greatness is rarely achieved with a single attempt, and many of the most valued workers in the operatic field composed many works before producing their masterpieces.

The Chicago Church Choir Company is giving a season of light opera at Haverly's. Mr. Liesegang directs the orchestra and manifests those sterling qualities as a conductor for which he has been so long and favorably known. We shall await with interest the series of orchestral concerts which he intends giving in the fall.

Theodore Thomas begins a series of summer garden concerts, under the able management of Milward Adams, on Monday, July 3, at the Exposition Building. I append several of the programmes:

## MONDAY, JULY 3.

- |   |  |
|---|--|
| March, "Midsummer Night's Dream".....Mendelssohn                    |  |
| Overture, "Fifth Symphony".....Beethoven                            |  |
| Andante, "Sylvia".....Leo Delibes                                   |  |
| Ballet Music, "Sakuntala".....Goldmark                              |  |
| Overture, "Sakuntala".....Rubinstein                                |  |
| A Supplementary Movement to the Ocean Symphony (new).....Rubinstein |  |
| Introduction, "Lohengrin".....Wagner                                |  |
| Nuptial Chorus, "Lohengrin".....Wagner                              |  |
| March Movement, "Lohengrin".....Wagner                              |  |
| Italian Waltz (new).....Johann Strauss                              |  |
| Ave Maria.....Bach-Gounod   |  |
| Scenes Napolitaines.....Massenet                                    |  |

## TUESDAY, JULY 4.

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|--|--|
| Overture, Jubilee.....Weber                |  |
| Hungarian Dances.....Brahms                |  |
| Norwegian Melodies.....Grieg               |  |
| Ballet Music, Tribute of Zamora.....Gounod |  |
| Overture, "Tannhäuser".....Wagner          |  |
| Andante cantabile.....Beethoven            |  |

(Adapted for Orchestra by Franz Liszt.)

- |   |  |
|---|--|
| Damnation of Faust.....Berlioz                      |  |
| 1. Invocation.....Berlioz                           |  |
| 2. Minuet of the Will o' the Wisp.....Berlioz       |  |
| 3. Dance of the Sylphs.....Johann Strauss           |  |
| 4. Waltz, "Wine, Women and Song".....Johann Strauss |  |
| Evening Song.....Schumann                           |  |
| Spring Song.....Mendelssohn                         |  |
| Polonaise, "Mignon".....A. Thomas                   |  |

## WEDNESDAY, JULY 5.

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|--|--|
| Overture, "Ruy Blas".....Mendelssohn             |  |
| Invitation to Dance.....Weber                    |  |
| March Movement, Symphony Lenore.....Raff         |  |
| Ballet Music, Tribute of Zamora (new).....Gounod |  |
| Overture, "William Tell".....Rossini             |  |
| Air.....Bach                                     |  |
| Allegretto, Eighth Symphony.....Beethoven        |  |
| Hungarian Rhapsody No. 2.....Liszt               |  |
| Bridal Procession, "Lohengrin".....Wagner        |  |
| Waltz, "Wiener Fresken".....Strauss              |  |
| Overture, "Merry Wives of Windsor".....Nicolai   |  |

The concerts last year were very largely attended, and those of the present season will probably be equally popular.

FREDERIC GRANT GLEASON.

## New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

## W. F. Jones &amp; Co., Brockton, Mass.

1. Little Baby's Gone to Rest.....(song and chorus).....A. V. Chester.
2. Up, Up, and Away! Morceau Elegante.....(piano).....G. R. Paine.

No. 1.—Even for a piece of its class not much can be said in favor of the one above. The melody is commonplace and the chorus here and there badly harmonized.

No. 2.—There is nothing in this piece that can be conscientiously praised. It is amateurish and tiresome, as well as full of crudities. Many errors are visible to the practiced eye which might easily be altered. Mr. Paine should study before attempting to write other pieces.

## Ed. Schuberth &amp; Co., New York City.

1. Pierrot.....(piano solo).....R. Schumann.
2. Chopin....."....."
3. Reconnaissance....."....."

These three selections are from Schumann's "Carnaval" music, which has obtained a world-wide celebrity. The edition before us is that by the excellent pianist Bernardus Boeckmann, whose fingering and annotations will be found useful to students, and it may be said to teachers generally. It is by the use of such music that young players are led to look upon the art with veneration, and to view it with more seriousness than when pieces of no merit are forced upon them by their instructors. The edition does the publishers credit.

## Wm. A. Pond &amp; Co., New York City.

1. Only a Summer.....(song).....H. Morsell.
2. When the Wind Blows in from the Sea.....(duet).....H. Smart.
3. The Suit of Russet Brown.....(song).....F. Archer.
4. Gavotte.....(piano)....."

No. 1.—Mr. Morsell's song may be described as a fair effort, but the treatment cannot be considered effective. The melody is not very pleasing, and the accompaniment not wholly satisfactory. In short, it is somewhat crude in conception and execution. Compass, E to E—an octave.

No. 2.—This duet is by no means remarkably original, but the treatment throughout displays musicianly qualities, tempered by judgment. That it is well written and interesting will be accepted from the composer's name attached to the music, and singers will not be disappointed who take hold of it. The return to the opening subject (first brace of page 9) is effective and original. The duet, it may be said, is written for soprano and baritone.

No. 3.—This is a graceful and pleasing song, making no pretensions to more than average merit. It will find a number



of admirers because of its simplicity, and would, no doubt, take very well, sung in fair style, in the concert room. Consecutive fifths in so simple a song are manifestly out of place, yet they form part and parcel of it. Page 4, the progression between the last note of voice part in bar 6 and the first note in bar 7 (A flat—G), with the bass (D flat—C) in the same bars, is not pure, the movement resulting in open consecutive fifths. The same progression is met with in the second verse in bars 1 and 2, page 7. Notwithstanding these violations of a primary rule, the song can be recommended. Compass, C to A flat—a minor thirteenth—rather too extended for average singers.

No. 4.—In this "Gavotte" Mr. Archer has displayed good musicianly qualities, and although the subject matter is not cast in a very original mold, the piece possesses worth, the secondary subject in B flat (third brace, page 3) being quaint and effective, contrasting well with the simpler and commoner primary motive. Bad progressions in a work of this scope and class have no *raison d'être*, yet they unnecessarily appear therein. Page 3, third brace, bars 4 and 5 (last and first chords), the progression between the treble (D—C), and the second tenor or bass part (G flat—F) is not good, and could be easily altered for the better by substituting in place of the F (half-note) two quarter notes—G flat or G natural, followed by F, moving in thirds with the first tenor notes, B flat—A. The bad progression just referred to occurs again in bars 1 and 2, last brace, same page. Of course, such quasi-forbidden progressions as occur in Mr. Archer's "Song" and "Gavotte" may be employed intentionally by those who have thoroughly mastered the art of composition, and in works of large scope and uncommon expression of ideas. In ordinary pieces they must ever appear the result of ignorance of primary rules.

#### Kunkel Brothers, St. Louis, Mo.

Romance in B flat, "Fina".....(piano solo).....Otto Floersheim.

It is somewhat difficult to review a piece of this character by a modern and comparatively unknown composer. It is of so different a stamp to the usual work sent for review in this country, that it seems to merit more serious consideration than can claim the majority of American compositions published. To our mind Mr. Floersheim has here produced a piece of a very high character, so high, in fact, that if it could have been fathered upon the public as a posthumous work of Schumann, not only would the parentage have passed unquestioned, but the "Romance" would have been enthusiastically spoken of by that master's admirers. The chief melody is broad and melodious, accompanied by rich and effective chords, which is followed by a motive of much loveliness, used afterward with true skill, especially at the close of the work, when it appears in the left hand. A strong and highly effective sequence occurs in the first section of the "Romance," in which several striking modulations are made. The second section of the work in F major is melodious and interesting, and although not so broad and rich in general structure as what precedes and follows it, is yet in excellent keeping with the entire character of the piece. Mr. Floersheim has, indeed, produced a composition that deservedly ranks him as one of the best resident composers in this country. This "Romance" is rather difficult to properly interpret.

#### Sock and Buskin.

...Anna Dickinson will play the Shakespearean drama again next season.

...Batchelor & Dorris' Circus showed at Burlington, Ia., June 21, to immense business.

...Mrs. Langtry, the "Jersey Lily," is studying the part of *Rosalind* in "As You Like it."

...C. C. Reeve, treasurer of Niblo's Garden, will spend the summer at Centre Moriches, L. I.

...It is said that John McCullough is soon to start upon a trip to the Yellowstone with Phil Sheridan.

...The Boston Comedy Company was doing "Rip Van Winkle" at the Lincoln Park Theatre, Worcester, last week.

...W. A. McConnell, manager Haverly's San Francisco theatre, is expected in this city in August, to open the Brooklyn house.

...John A. Stevens is now engaged in rewriting "Passion's Slave," which he will appear in, together with "Unknown," the coming season.

...John T. Raymond is spending the summer with his family at Long Branch, where he will remain until the commencement of the autumn season.

...Lillian Olcott's repertoire next season will include all of Mary Anderson's and the late Adelaide Neilson's best rôles, besides a number of parts of her own choosing.

...John Duff, Jr., has secured a right from Augustin Daly to play the "Passing Regiment" on the road next season. Paul Nicholson is booking dates for the company.

...At a dinner lately given to J. H. Haverly, at Grosvenor Hotel, London, the table pieces were models of his theatres, and silken wires led from his cover to them all.

...At Tony Pastor's Theatre, the tragedy in the "Two Medallions" excites roars of laughter, and the "Lullaby" in

the same as sung by Amy Lee, is said to be simply grand. The "Last of the Family" is also highly appreciated, and is said to be the most "contagious" musical melody written.

...It is now a settled fact that Henry Irving will visit this country under the management of Mr. Abbey, accompanied by his entire company. He will come over in September, 1883.

...John Stetson, manager of Booth's and the Fifth Avenue theatres for the approaching seasons, has taken a cottage at Long Branch, where he will spend the greater part of the summer.

...Nelson Decker, who played a part in Gus Williams' new play of "John Mishler," met with a severe accident last week, on the stage in the Fourteenth Street Theatre, by which his arm was broken.

...Mr. McCaull, the well-known manager of the Bijou, will have a strong opera company on the road next season, and will produce, besides the "Snake Charmer," Genée's new opera, "Apajune." Sam Grau will handle the company as before.

...A number of new sensational effects will be introduced in "The World" next season. Teresa Waldon, who has been engaged for the part of *Mary Blythe*, will sail for Europe next week, to return in time for the commencement of the autumn season.

...Niblo's Garden will be closed from July 8 to August 25. During that time the theatre will be done up in such a style as, it is said, will place it second to none in New York. Among the improvements will be a new drop curtain, the designs on which will be after one of the Shakespearean plays.

...Frederick Miller, the composer of "Last of the Family" song, and the entire score of the "Medallions," will in a few days leave for the country, to recuperate after a season of indefatigable labor. Mr. Miller is a clever and genial little gentleman, and one who is highly esteemed by all who know him.

...Frank Mayo and company played "Davy Crockett" at Burlington, Ia., on June 17, but an approaching storm prevented a great many from attending, although the house was comfortably filled. This will probably be the last entertainment this season. Robson and Crane open the house next season.

...My Partner" was given for the first time in Denver by the Aldrich-Parsloe combination, on June 13, and was greeted with a fair house. It was played all of the week. On Monday evening, June 19, Haverly's Mastodon Minstrels opened with a six nights' engagement at the Tabor Grand Opera House.

...The New York Ideal Opera Company, in "Patience" and "Mascotte," has held the boards at the Worcester Skating Rink, and the Boston Comedy Company, in "Ireland As It Is" and "A Thousand Milliners," will play at Lincoln Park Theatre, Lake Quinsigamond, for two weeks, if the receipts will allow.

...Wm. A. Mulford, Jr., business manager, Niblo's Garden, will summer at Monticello, N. Y. He prefers this rural retreat to seaside resorts, as he will have an opportunity of enjoying his favorite pastime, of hunting deer and bears. Mr. Mulford is an indefatigable worker, and will, no doubt, enjoy his greatly needed and deserved vacation.

...Light opera at the rink, Worcester, Mass., has drawn crowds of people ever since it opened. A change of bill by the Henderson Opera Company insures another week of good houses. Manager W. E. White well deserves the many complimentary notices of the entertainments given by him, as the singers are much superior to any heard in the rink last season.

...Mr. Stetson has engaged by cable Robert Mantell, as leading man in the company that is to support Mme. Modjeska in her fall and winter tour. Mr. Stetson offered Mrs. Langtry 30 per cent. up to \$1,200 and 40 per cent. thereafter; and as Mr. Abbey finally secured her, it is said she comes on Bernhardt's terms—30 per cent. up to \$1,500 and 50 per cent. thereafter.

...Worcester theatre-goers are rejoicing over the fact that Charles Wilkinson has assumed the management of the theatre there, and will entirely renovate the theatre from orchestra rail to gallery top, promises new entrances and decorations, and will open his season early in August with standard companies already booked. A local stock company, with "Charlie" and "Lillie" as the "stars" and teachers, is strongly hinted at.

...McVicker's Theatre, Chicago, where "Taken from Life" will have its first American representation, is now being altered and refitted. The regular season will open with "Taken from Life," and the scenery and mechanical effects to be introduced in it, Mr. Colville say, will be the most expensive and intricate ever used in this country. Genuine gypsies will be introduced in the encampment scene. The inaugural performance will be given July 31.

...The Titusville (Pa.) Shakespearean Club held its second annual picnic and outdoor entertainment on Saturday, June 17. One hundred invited guests were present, including the Superintendent of Public Instruction and the graduating class of the High School. Coleman's Orchestra furnished the music. Rev. J. M. Maxwell delivered an essay upon Shakespeare,

and the comedy of "Merchant of Venice" was creditably produced by members of the club. The local papers lavish great praise upon the performance as being of a unique and interesting character.

...The theatrical season at St. Joseph, Mo., may be considered closed. The year has been unusually good, both in the general standard of the plays and in their financial success. The former has been duly appreciated by the public, the latter by the opera house management. During the vacation many improvements will be made in the opera house. The whole interior will receive a renovation. A competent scenic artist will be employed upon the scenes, and additional precautions will be taken against the spread of fire. The house under the management of C. F. Craig is in excellent hands. He is a young gentleman of abundant nerve, sterling business qualities and courteous bearing. He has the necessary qualifications for a successful manager, and such he will doubtless become. J. Crone is the treasurer of the opera house. His experience as manager of a theatre in Chicago some years ago has qualified him for the position, and made him acquainted wide'y with the theatrical fraternity. Tony Denier's "Humpty Dumpty" gave a matinée and evening performance on the 10th to a moderate house. The play was fully up to the average of its kind.

#### New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 259,301. Theatrical Scenery.—George F. Fuller, New York, N. Y.

No. 259,340. Art of Perforating Music-Paper for Automatic Organs.—Roswell T. Smith, Nashua, N. H.

No. 259,412. Mechanical Musical Instrument.—J. McTammany, Jr., Worcester, Mass., assignor to A. McTammany, Akron, Ohio.

No. 259,604. Piano Tuning-Pin Lock.—James S. Thorpe, Waterbury, Conn.

#### Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended June 17, 1882:

| TO WHERE EXPORTED.      | ORGANS. |         | PIANOFORTES. |         | MUS. INSTRS. |        |
|-------------------------|---------|---------|--------------|---------|--------------|--------|
|                         | No.     | Value.  | No.          | Value.  | Cases.       | Value. |
| Liverpool.....          | 10      | \$500   | 4            | \$1,350 | ....         | ....   |
| London.....             | 35      | 2,190   | ....         | ....    | ....         | ....   |
| British N. A. Colonies. | 1       | 100     | 1            | 500     | ....         | ....   |
| British West Indies.    | 2       | 90      | ....         | ....    | ....         | ....   |
| British Australia.....  | 10      | 694     | ....         | ....    | 4            | \$25   |
| Hamburg.....            | 6       | 266     | 3            | 790     | *2           | 250    |
| Bremen.....             | 9       | 1,200   | ....         | ....    | 1            | 35     |
| Rotterdam.....          | 40      | 2,000   | ....         | ....    | ....         | ....   |
| Cuba.....               | ....    | ....    | ....         | ....    | 6            | 247    |
| Hayti.....              | ....    | ....    | ....         | ....    | 5            | 229    |
| Totals.....             | 113     | \$7,070 | 8            | \$2,640 | 18           | \$786  |

\* Sounding-boards.

NEW YORK IMPORTS FOR THE WEEK ENDED JUNE 17, 1882.  
Musical instruments, 147 pkgs.....value, \$15,617

BOSTON EXPORTS FOR THE WEEK ENDED JUNE 16, 1882.

| TO WHERE EXPORTED.       | ORGANS. |         | PIANOFORTES. |        | MUS. INSTRS. |         |
|--------------------------|---------|---------|--------------|--------|--------------|---------|
|                          | No.     | Value.  | No.          | Value. | Cases.       | Value.  |
| England.....             | ....    | ....    | ....         | ....   | 287          | \$1,566 |
| Scotland.....            | 3       | \$180   | ....         | ....   | ....         | ....    |
| Nova Scotia.....         | 1       | 180     | ....         | ....   | ....         | ....    |
| Brit. Pos. in Australia. | 56      | 3,540   | ....         | ....   | ....         | ....    |
| Totals.....              | 60      | \$3,900 | ....         | ....   | 287          | \$1,566 |

\* Orguinettes.

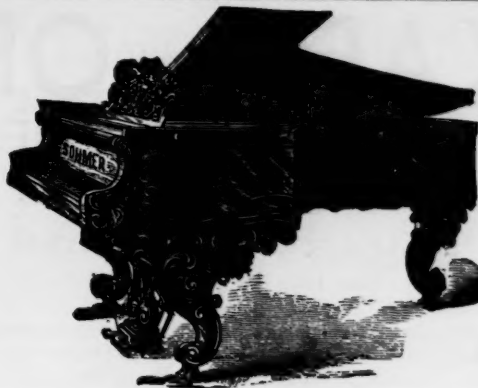
BOSTON IMPORTS FOR THE WEEK ENDED JUNE 16, 1882.  
Musical instruments.....value, \$1,092

G. A. Audsley, in a lecture recently delivered in Liverpool, says: "Bach was truly a giant in his art; a Titan in the construction of music; a Giotto in the architecture of sweet sounds; and a Titian in melodic coloring. His works had been a fountain from which every worthy musician since his day had drunk deep draughts of inspiration. Yet none, in his own peculiar province, had superseded or even approached him in learning or skill. Probably no musician had a greater reverence and love for the works of the giant Cantor than that finely-strung soul, who left this world too soon to our finite wisdom, for the higher realms of music, to join in that praise in heaven which he had done so much to make people love while he was on earth—the loving and the beloved Mendelssohn. Tributes of reverence and admiration from such a man spoke volumes for the genius of Bach."



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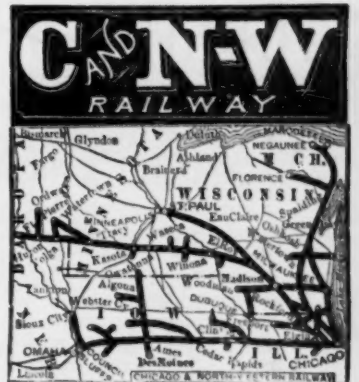
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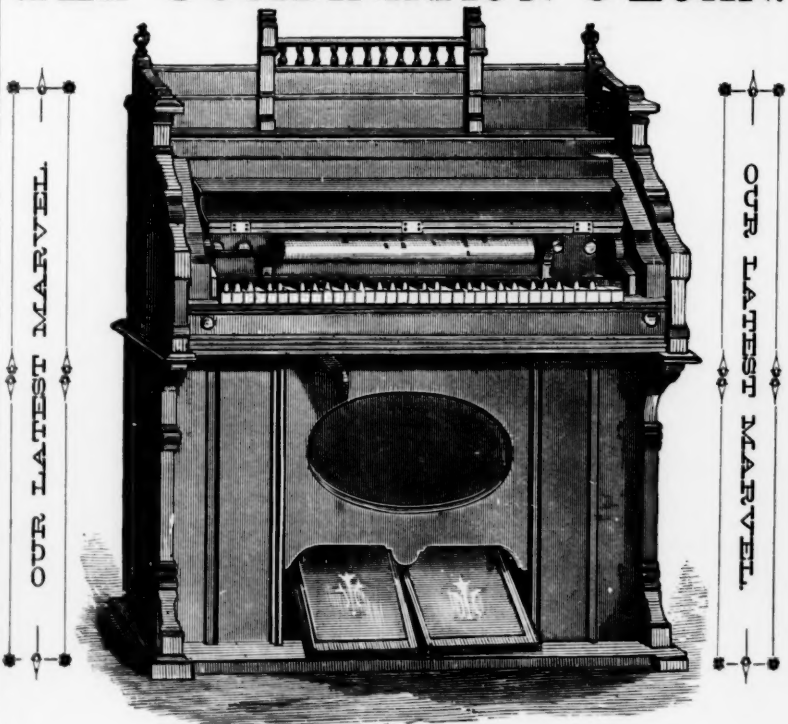
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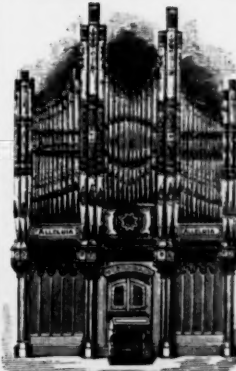
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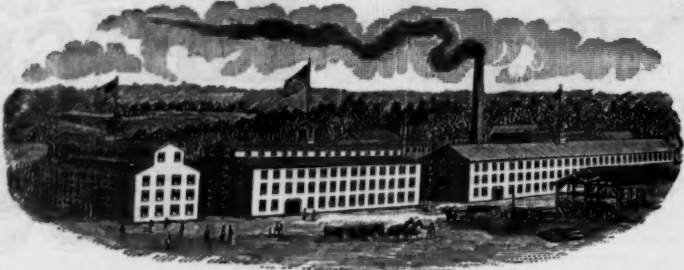
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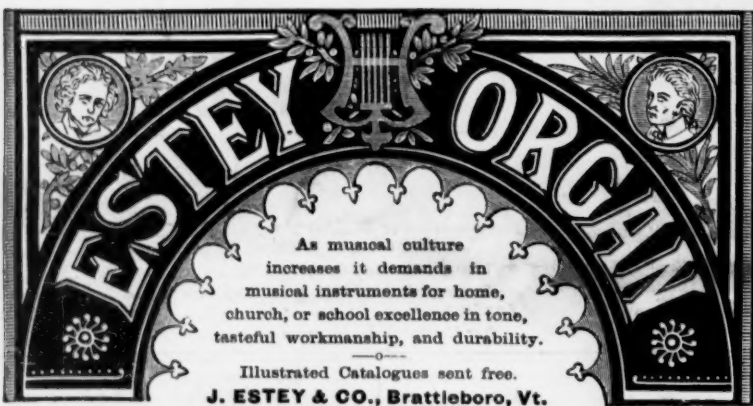
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